

APR 14 1953

FINE ARTS
READING ROOM

Bulletin



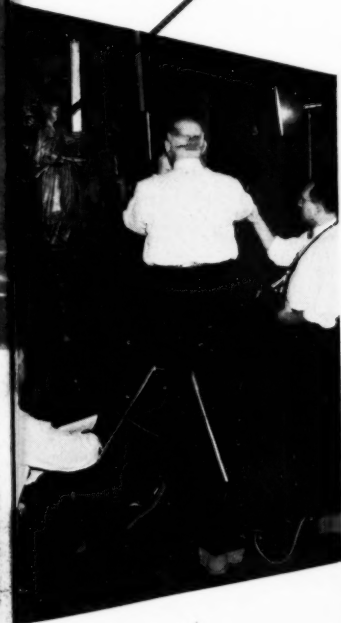
OF THE DETROIT INSTITUTE OF ARTS

VOLUME XXXII

NUMBER 2

1952-53

*Art for the
Connoisseur
and the
Community*



ANNUAL
REPORT
NUMBER

THE ARTS COMMISSION ANNUAL REPORT FOR THE YEAR 1952

TO THE HONORABLE
THE COMMON COUNCIL OF THE CITY OF DETROIT

Gentlemen:

We take pleasure in transmitting the report of the Arts Commission for the year ending December 31, 1952, which proved to be an excellent year.

We have added 564 works of art to the collections during the year, among them some of the greatest importance. These are described in the report of the Founders Society.

The staff were responsible also for some notable activities. A great exhibition of Chinese art, arranged in the spring by Paul L. Grigaut, was the first comprehensive review ever arranged of *The Arts of the Ming Dynasty*. In the autumn another exhibition received international notice, *Venice and the Eighteenth Century*, arranged by the Director and Paul L. Grigaut. Both these exhibits were accompanied by catalogues, designed by our Secretary William A. Bostick and produced by the City Printing Division, which received a very gratifying reception.

In November the Art Institute also entered the field of book publishing with a *History of Textiles*, written by Adèle Coulin Weibel, Curator Emeritus of Textiles and Near Eastern Art. This book was made possible by grants from the Kresge Foundation. It is a work both of great scholarship and of literary charm and it promises to be the standard reference work in its field for a long time to come.

The staff were deep in the production of films on art, with two films in production as the year ended.

The first section of the renovation of our building, after meeting long, harrassing, discouraging delays, was at last under way as of December 31.

Attendance at the museum increased.

The detailed report follows. It is divided into the following sections:

- A. Growth of the collections
- B. Needs of the Museum
- C. Exhibitions
- D. Educational activities
- E. Library
- F. Details relating to attendance, building and staff:
 - (a) Attendance
 - (b) Building
 - (c) Staff changes
 - (d) Publications by the staff
 - (e) Museum Conferences
 - (f) Expertises by the staff
- G. Care of the collections

A. GROWTH OF THE COLLECTIONS

No purchase had been made from the City Purchase Fund at the time of writing.

B. NEEDS OF THE MUSEUM

The physical maintenance of the property and its convenient use by the public present some urgent problems.

(1) *Renovation and Modernization of the Building*

a. The renovation program, now initiated, should be carried through as rapidly as possible.

b. Air conditioning and dust removal machinery is not included in the present budget but has been approved by the Mayor's Capital Improvement Committee. It is urgently needed for the protection and preservation of our collections of art.

(2) *Parking*

The Arts Commission is keenly aware of how disagreeable and inconvenient the parking situation is around the museum. We have asked the City Plan Commission, the Bureau of Streets and Traffic, and the Parking Authority, to consider our situation and have made suggestions which we hope will be acted on.

(3) *Repairs and Maintenance of the Building*

As the building grows older, we run into many small, but acute, maintenance problems. Our repairs and replacement funds have not kept pace.

(4) *Personnel*

The record of activity in this report, of the Educational Department and the Art Research and Reference Library, shows why we have made urgent requests for some small increase in personnel in the new budget.

C. EXHIBITIONS

- Nov., 1951-Jan. 1 *Festival Stoneware by John Foster*
Aug., 1951-Apr. 1 *Stieglitz Collection of Dr. Wall's Worcester Porcelain*
Dec. 4, 1951-Jan 20 *Museum Workshop Exhibit*
Jan. 1-Apr. 13 *Elements of Design*
Jan. 4-Jan. 27 *Jack B. Yeats Retrospective Exhibition*
Jan. 8-Feb. 10 *Friends of Modern Art*
Jan. 8-Feb. 3 *Clayton S. Price Memorial Exhibition*
Jan. 8-Feb. 10 *Joseph Nash's Views of Windsor Castle*
Jan. 1-Mar. 1 *Decorative Arts from French & Co.*
Feb. 5-Feb. 17 *Memorable Life Photographs*
Feb. 12-Mar. 16 *Matisse Designs in Wool, Pencil and Paper*
Feb. 19-Mar. 16 *Little Show of Work in Progress: Ludwig Bemelmans, Carl Ruggles, Benjamin Rowland*
Feb. 10-Mar. 30 *Watercolors from the Permanent Collection*
Feb. 26-Mar. 30 *Michigan Artist-Craftsmen*
Mar. 18-Apr. 13 *Little Show of Work in Progress: Abstraction: Reaction toward the Jewel-like*

Mar. 18-May 4	<i>Five Centuries of Fine Prints</i>
Apr. 6-Apr. 27	<i>15th Annual Exhibition from the Detroit Public Schools</i>
Apr. 5-May 4	<i>Early American Glass Sugar Bowls</i>
Apr. 22-May 11	<i>Little Show of Work in Progress: The Poetry of the Actual</i>
Apr. 22-June 1	<i>The Arts of the Ming Dynasty</i>
May 3-May 25	<i>Paul McPharlin Collection: Puppets and Marionettes</i>
May 13-Oct. 5	<i>Drawings from the Permanent Collection</i>
May 13-Oct. 5	<i>Recent Accessions: Prints and Drawings</i>
May 29-June 15	<i>Annual Wayne University Art Exhibition</i>
June 3-June 29	<i>Art of Democratic Living (Sponsored by the Detroit Round Table)</i>
June 15-Aug. 31	<i>Michigan Painters before 1900</i>
June 15-Aug. 31	<i>Hammerslough Collection of Tucker Porcelain</i>
June 15-Aug. 31	<i>American Decorative Arts from the Permanent Collection</i>
June 10-Sept. 5	<i>Renaissance and 18th Century Furniture</i>
August	<i>Brass Rubbings of English Memorial Brasses</i>
Aug. 4-Aug. 24	<i>Life Photographs: The Medieval World</i>
July 31-Aug. 24	<i>Home Design Entries - 1952 Architectural Competition for Students</i>
Aug. 26-Sept. 7	<i>Work from the Institute's Summer Workshop for Children</i>
Sept. 14-Oct. 12	<i>Work in Progress in Michigan: The Michigan Sculpture Society</i>
Sept. 30-Nov. 2	<i>Venice and the 18th Century</i>
Sept. 30-Nov. 2	<i>Venetian 18th Century Prints</i>
October	<i>European and American Water Colors from the Permanent Collection</i>
October	<i>Life Magazine Photographs of Renaissance Venice</i>
October	<i>Water Colors from the Children's Summer Workshop</i>
Oct. 1-Oct. 31	<i>Five Hundred Years of Bibles</i>
Nov. 4-Nov. 23	<i>Printing for Commerce</i>
Nov. 4-Nov. 23	<i>Art Directors Layout Show</i>
November	<i>Art Nouveau. Decorative Arts as seen in Magazines of the Period 1890-1910</i>
Nov. 18-Dec. 21	<i>Annual Exhibition for Michigan Artists</i>
Nov. 10-Nov. 30	<i>Ballet in Art</i>
Nov. 11-Dec. 7	<i>Work of Talented Children's Art Classes</i>
Dec. 1-Dec. 22	<i>Leonardo as Botanist</i>
Dec. 1-Dec. 22	<i>Models of Inventions of Leonardo da Vinci</i>
Dec. 8-Feb. 15, 1953	<i>Complete Graphic Work of Henri Matisse</i>
Dec. 2-Feb. 15, 1953	<i>Costume and Stage Designs by Eugene Berman</i>

D. EDUCATIONAL ACTIVITIES

The past year has been one of extensive and diversified activity for the Education Department. A number of new activities have been added to our

program and previously established services have been revised to fit changing needs. Some of these are discussed in detail in the following report. Other programs, lectures, gallery talks, club groups, etc., are merely listed in the attendance figures. Still other duties, juries, advisory services, exhibitions, community cooperation and television appearances have been discussed in recent reports and are not mentioned here although they continue at an increased rate. The proposed alterations to the Education Department facilities, which will allow us to increase greatly the enrollment in workshop and other activities, although delayed during the past year, should be completed within the next few months.

Films. Perhaps the most significant new direction in our program has been the production of short color films based on outstanding sections of the Museum collection. Our first film, *Venice in the Eighteenth Century*, was completed last year as a Kahn Fund project. This film, directed by Adolph Cavallo, was previewed for the American Association of Museum Directors during their meeting in Detroit and was first publicly shown Sunday afternoons during the exhibition *Venice and the Eighteenth Century*. Since that time it has been requested for showings in Chicago, Minneapolis, Sarasota and New Haven. The enthusiastic reception of this first experiment has encouraged us to make the film project an integral part of our extension program. In July, 1952, the City of Detroit appropriated funds for the production of three additional films. Franklin Page, working with our staff photographers, Sylvester Lucas and Joseph Klima, has completed the first of the new series, *Flemish Painting, 1440-1540*. The sound track for this film will include music by the Schola of the Franciscan Friars of Duns Scotus College. August Maekelberghe served as music consultant and organist. The second film, *17th Century Dutch Painting*, is being completed by Virginia Harri-man and the Associated Cinematographers of Detroit and will include music prepared by Ray W. McIntyre from original compositions by 17th century Dutch composers.

Special Lectures. An exceedingly varied program of guest lecturers was presented by the Museum and its sponsored organizations. These included talks on the Ming Exhibition by Mrs. Kamer Aga-Oglu, Dr. Max Loehr, James Marshall Plumer and Dr. Benjamin Rowland. Dr. Antonio Morassi of Milan spoke during the Venetian Exhibition and a symposium arranged at the time of the Leonardo celebration included G. L. Graselli-Barni, Prof. Dominic L. Pucci, Dr. Gordon H. Scott, Dr. E. P. Richardson and Frank R. Davis. Mrs. Aileen O. Webb spoke at an open meeting of the Michigan Silversmiths Guild and Natalie Cole was presented in cooperation with the Art Education Club of Wayne University. The Metropolitan Art Association lectures included David Smith, Richard Buckminster Fuller, Dr. Andrew Ritchie and Edgar Kaufmann. The Detroit Chapter of the Archaeological Institute of America scheduled lectures by Bernard Bothmer, Dr. Henry P. Zuidema, Dr. George Lechler, Dr. Jotham Johnson and Dr. Alfred Salmony.

Demonstration Lectures. We have found that people enjoy hearing the artists of this community discuss and demonstrate their work. At the time of the

Michigan Artist-Craftsmen Exhibition, Edward and Ruth Adler Schnee, Robert Diebboll, Michael Vizzini and Ruth Overman demonstrated their crafts; during the Michigan Artists Exhibition Lindsay Decker, Constance Richardson, William McVey and Charles Culver were presented in informal meetings in the exhibition gallery.

Gallery Discussions. Discussion meetings in special exhibitions have proved an interesting way to stimulate interest in current exhibitions. Under the leadership of Franklin Page two such evenings were arranged, the first during the Friends of Modern Art Exhibition and the second as a discussion of the large sculpture section of the Michigan Artists Exhibition.

McPharlin Collection. The important puppet and theatre arts collection of the late Paul McPharlin, shown in part during the Spring, was carefully examined and catalogued by Adolph Cavallo during the summer. Mr. Cavallo, who will be in charge of the collection, is working on plans for permanent exhibition space; until this can be secured the puppets will be kept in storage but may be seen upon request. The Detroit Puppeteers Guild, largest local chapter of the Puppeteers of America, have expressed a lively interest in the collection and are giving their time and services in the project of restoring objects needing attention. Our aim is to develop the collection and make Detroit the center of study and research in the field of puppetry. A number of noted visitors have already examined the collection; European visitors included Erhard Reis from Brunswick, Germany and members of the famous Salzburg Marionettes.

Workshops. The workshop program has been expanded to fill the needs of numerous special groups.

LOOK: A GALLERY QUIZ GAME. A series of four programs, each of which began with a gallery tour followed by a slide quiz in the Study Room, was based on the material discussed in the gallery. Prizes were given to those most successful in the quizzes. This program was planned and directed by Franklin Page.

BACKGROUND FOR MODERN ART. The purpose of the series was to present some specific information about the methods and materials of the visual art forms. Painting, sculpture and the graphic arts were explored, first from the standpoint of the technical problems and then with regard to elementary esthetic questions. Workshop projects permitted opportunity for simple experiments in the material discussed.

C.O.L.E. WORKSHOPS. Miss Harriman again directed the workshops given in cooperation with the Council of Leadership Education which trains volunteers of Girl Scouts, Camp Fire Girls and Y-Teens. Instruction in Indian lore and crafts was provided by Miss Teresa Drum, through the cooperation of the Art Education Department of Wayne University; Miss Natalie Koshe conducted projects in puppetry and crafts.

SKETCHING IN THE GALLERIES. Amateur sketching sessions were held in the galleries during the Spring. Materials were provided for a small fee

and informal instruction on an individual basis was offered by Miss Harriman and Mr. McGonagle.

MUSEUM WORKSHOPS FOR CHILDREN. Although enrollment for the Children's Workshops has been carefully restricted because of space limitations, this year's response was so great that it was necessary to use makeshift classrooms in the basement and in the galleries. William McGonagle was in charge of Spring, Summer and Fall sessions for grades 1 through 12.

FAMILY WORKSHOPS. A new series of workshops was designed this year so that parents and their children could share in Museum study and creative activities. Mr. McGonagle conducted Spring and Fall sessions for family groups.

Music. Two lecture-recitals presented January 13 and November 2 by Professor Ernst Scheyer of Wayne University and Mrs. Evelyn Scheyer, Pianist, emphasized relationships between the music and art of two well-known periods — the 17th century in Holland and the 18th century in Germany and Austria. Both programs drew a capacity audience in the Lecture Hall. On March 28 Charles Treger, of the Detroit Symphony, and Ray W. McIntyre presented a joint recital for violin and harpsichord, playing selections of Tartini, Scarlatti and Bach. The program was attended by an audience of 375. Four programs of music for the organ were presented in the large auditorium by two well-known Detroit organists. August Maekelberghe played a series of three concerts at the Easter season; Robert Cato's program of early and modern compositions was presented on October 14. All music programs were arranged by Virginia Harriman.

Cooperative Program—Detroit Public Schools. Working with Mrs. Helen Copley Gordon, Director of Art, Detroit Public Schools, members of the Education Department have continued to increase the effectiveness of this important school-museum program. Subjects for this year's visits for elementary schools have been "Great Cities of the World" and "Through Space and Time, the Artist's World."

Demonstrations. Secondary schools attended demonstrations by leading Detroit artists and artist-craftsmen, including Ben Glicker, Jean Teague Hascall, Franklin Page, Cyril Miles, Murray Douglas and Lillian Pierce.

Film Programs. The Tuesday evening "Film as an Art" series continued to attract capacity audiences for outstanding films. Among the most popular items on this year's program were Jean Cocteau's *Orpheus* and the German *Film without a Name*. Because of the interest shown in short films a number of these were included in the Tuesday evening program, including *Cubism*, *Geometry Lesson* and the Japanese *Kimiko*.

The special programs of short art films instituted during recent years proved so popular that this part of our program was expanded. Two evenings in the Spring included *Ballet by Degas*, *Mark Tobey*, *José Limon* and *Waverley Steps*. A special program in March presented the Detroit première of *Metamorphosis*,

based on Franz Kafka's novel and produced by William Hampton and a group at the University of Michigan. The screening of *Metamorphosis* was followed by a panel discussion. During the Fall season short art films included *Balzac*, *Four in the Afternoon*, *Art in Our World*, *Lament*, *Form Evolution*, *Looking at Sculpture* and *Homespun*. The film program is under the direction of Elizabeth Payne.

Program Planning. A new feature of the Educational program was a special afternoon meeting "Planning an Art Program for Your Club." Miss Payne presented suggestions and outlined the resources of the Museum available to local women's clubs. A consultation period dealing with specific problems was arranged for club officers and program chairmen. This meeting supplemented the more general and larger Program Planning Institute in which the Museum participates with other local organizations.

Lectures, Gallery Tours, Classes, etc.

CHILDREN	Number of Meetings	Attendance
Cooperative program with the Art Department, Detroit Public Schools	257	10,252
Special Appointments for School Groups	144	5,863
Special Appointments for Club Groups	40	1,132
Museum Workshops for Children	108	4,354
Special Vacation Programs	9	2,985
ADULTS		
Workshops	40	1,419
Special Appointments for Groups	71	2,798
University Groups	62	1,819
Public Lectures and Gallery Talks	82	4,983
Films	16	11,442
Music	7	2,510
Total	836	49,557

E. THE LIBRARY

The following paraphrases a statement about curators of rare books which appeared in William A. Jackson's *The Houghton Library Report of Accessions for the year 1949-50*, Cambridge, Mass., 1950, pp. 39-40: Librarians of art libraries have often received envious comments about the ivory tower life they must lead and of what a pleasant existence it must be to spend one's days reading beautiful art books. They are to be envied, certainly; but in reality most of their time is spent struggling with the quantity of books, clippings, exhibitions, sales, dealers and museum catalogs, circulars, announcements, schedules, guides, periodicals, slides and photographs, which must be selected, ordered, received as gift, acknowledged, sorted, recorded, checked, filed, alphabetized, typed, cataloged, classified, arranged, shelved, boxed, bound, mounted, labelled. At this

moment of history, when civilization is threatened as it has not been for centuries, although the task of the librarians of art libraries may be pleasant, it is likewise important, for they are gathering the records of the past and the present which are necessary for man's knowledge of himself.

The Reference Library's primary function is to be the reference file and library of each of the curators. The Library staff would like to go beyond the point of storing material and provide research assistance, but its small size precludes this ambition. Only secondarily is the Library open for use to the public.

The staff of four members, two professional and two exceptionally skillful clerks, is modestly staggered by the statistics of accomplishment for this year, even though there is much left undone.

It selected and purchased or received by gift or exchange: 960 books, pamphlets and bound periodicals; 1,894 photographs (including 1,000 post card size photographs of iconography); 551 sales catalogs; 302 dealers' catalogs; 1,318 American art institution publications; 332 foreign art institution publications; 2,001 clippings; 128 color slides; 212 black and white slides; 186 slide negatives; 1,640 serial parts (separate issues of periodicals) from 233 periodical and bulletin subscriptions. It sent to the bindery 1,134 periodical parts which were returned as 64 bound volumes. It mailed 1,625 items to the institutions and libraries with whom the Library has exchange agreements. It circulated 15,367 slides. It typed 8,204 cards for the various catalogs which record and index holdings. It classified and cataloged 441 book and periodical titles comprising 709 volumes. Each of these volumes was processed with a bookplate and charging card pocket pasted flat, and was lettered by hand on the spine.

The staff added to the card catalog 2,459 cards representing recent books acquired by the Detroit Public Library's Fine Arts Department. It ordered printed cards from the Library of Congress for 1,317 book and pamphlet titles in anticipation of cataloging. For ordinary acquisitions the Library is able to obtain printed cards for two thirds of its titles. However, approximately 800 of these orders were for the McPharlin collection on puppets and puppetry and it anticipates receiving cards for only one third of these titles. This is one indication of the rarity of the material in this gift collection.

The staff completed a total inventory of the book collection (18,310 books as of June 30, 1952) and withdrew 29 volumes which were reported missing in the last previous inventory, which took place in 1948. Twenty-nine more volumes were recorded as missing now. It is to be hoped that most of these will be discovered by the next inventory.

About 3,800 people visited the library during the year. 1,206 people signed the register. The members of the Institute curatorial staff do their own research and call upon the librarians only to direct them to the resources. The offering of such aid is not recorded, but reference assistance was given to 1,706 people either in person or by telephone. Of these 1,533 were given research assistance while only 161 questions required no search. The Clipping File answered 470 reference questions; the Photograph File 45. 4,398 books were brought to these

readers, 1,585 of these books and an additional 412 bound periodicals were carried up the circular staircase from the stack level below. All of these books and the hundreds of others taken from the shelves by browsers were re-shelved daily. Members of the Institute Staff were helped, usually by telephone from their offices, with the verification of 100 addresses, 30 forms of name and address for people in certain positions and the spelling of 25 words. The Librarians also borrowed 337 books from other libraries under the Inter-Library Loan agreements to further the research of the curators. This makes a total of 10,268 reference actions for the year. These reference statistics were recorded and handled by F. Warren Peters, Jr., the Reference Librarian. The score would be even higher if the other three members of the staff had recorded the reference assistance which they gave.

The staff set up eight exhibitions of library materials in the two cases flanking the library entrance. The two most unusual were called: 1) ART NOUVEAU or the linear esthetic; a bridge from 19th century romantic art forms to the 20th century modern art forms, as seen in the magazines of the period; 2) PAINTING, Architecture, Furniture and Fashion, 1920-1930.

Two public sales of duplicates were held, netting \$219.42. Duplicates also were sold to book dealers and sold or exchanged to other libraries.

It is difficult to select for mention a few of the many important items received by purchase or gift. The practice continued of buying sales catalogs of important collections which are not already in the Library. Runs and separate volumes of periodicals were acquired either as new titles or as fill-ins for sets. Among the new serials acquired the most useful perhaps are the *Revue de l'art chrétien*, 1890-1914, v. 33-57; and the *Transactions* of the Oriental Ceramic Society, 1921-1950, v. 1-24. Several older directories, glossaries and dictionaries were acquired after checking holdings against the recommendations in Winchell's *Guide to Reference Books*. One of the directories published this year which will be found very helpful is the *International Directory of Arts*, Berlin. The Library was able to buy about 200 exhibition catalogs, guide-books and handbooks of European museums published from about the turn of the century to around 1925, a gratifying addition to this important part of the collection. Sixteen exhibition catalogs were acquired to complete holdings of the catalogs published by the Burlington Fine Arts Club, London. A half-dozen of the more expensive titles acquired could be listed, but for each of those there are dozens of less expensive books which may be even more helpful.

DONORS TO THE REFERENCE LIBRARY, 1952

Edgar Holt Ailes
Miss Grace Bingham
Carl F. Clarke
Charles E. Feinberg
Arthur Fleischman Company
Fritz Flesch
Paul L. Grigaut

Mrs. Lillian Henkel Haass
Mrs. Helen Hodler
Stephen S. Kayser
George Lechler
Mrs. Sam A. Lewisohn
Life Magazine
Miss Marian V. Loud

Mrs. Phyllis Ellerton McCord
McGregor Public Library, Highland Park
Mr. and Mrs. J. Bell Moran
Mrs. Helene Monroe
Newark Public Library
John S. Newberry, Jr.
Newhouse Galleries
Estate of Ethel Plumb,
presented by Mildred Plumb
Consulate General of Poland, Detroit
Embassy of Poland
Francis W. Robinson

Miss Helen Satz
David E. Schwab
Marvin Schwartz
Miss Lavinia Smith
Robert H. Tannahill
Robert A. Thom
William H. Thomson
Curt Valentin
William R. Valentiner
Walker & Company
Mrs. John W. Watling
Mrs. Renville Wheat

F. DETAILS RELATING TO ATTENDANCE, BUILDING AND ACTIVITIES OF THE STAFF

(a) Attendance

During the 1952 calendar year the attendance was 513,639.

(b) Building

The year 1952 has been one of the most active periods in the history of the Institute. Some fifty temporary exhibitions, a number of which were of major importance and great complexity, were ultimately made possible by the enthusiasm and hard work of the maintenance staff. In addition, although the staff was short two men for the larger part of the year, much routine work was accomplished. Fifteen exhibition galleries were repainted, as were the main room of the library, eight offices or workrooms, and most of the corridors. As usual, our main temporary exhibition gallery (Gallery 38) was painted over several times. Other rooms or galleries were washed, while two of our large galleries, those devoted to American painting of the 19th century, were re-covered for the first time since the Institute opened.

The lighting problems of our museum have also received our attention. Many of these problems were not solved. Great progress, however, has been made. New fluorescent lighting (in the lower floor corridor in which is displayed our Primitive Sculpture); new reflectors (in our American galleries); new spot lights in at least eight galleries — all these have given our museum a new warmth and gaiety.

A great deal of equipment was added in the year 1952. A badly needed snow removal tractor, a delivery truck, a power sanding machine, have increased our efficiency, while two dehumidifying machines were installed in the basement of the library. Bookcases for the library, a large wall case for the display of our Chinese ceramics, several flat lighted cases, a case running from wall to wall in the Textile Gallery, have already proven their usefulness.

In preparation for the installation of new study rooms, the contents of the large basement room in which the Stearns Collection was shelved have been moved to another section of the building. To make our Air Raid Shelter more practical and useful, most of the pedestals and cases in our storage room were removed to more remote sections of the basement.

Other changes, all for the better, have taken place. A long partition wall in the basement was eliminated, thus giving a new homogeneity to our library stacks. This dry enumeration is by no means complete. We can say with pride that there is hardly one of the hundred galleries, corridors, storerooms, or offices which has not been improved in some way.

(c) Staff Changes

The death, on December 31, 1952, of Joseph Wiezbowski at the age of 56 years was a great loss to the museum and his many friends. He joined the Art Institute staff on October 1, 1927. In 1936 he was promoted to Museum Handyman. After many years of experience in this position he was our chief packer. By handling all of the shipments of the very fragile works of art Joe became one of the most careful, capable, and conscientious workers on our staff. On October 1, 1952, he had completed 25 years of faithful service to this institution.

Upon the resignation of Richard Frederick, who was in charge of the museum's publicity, Mrs. Jacqueline K. Peck became our Publicity Director. She came to us with a long record of success, her experience including the editorship of the Society and Woman's Section of *The State Journal* at Lansing. She has been also publicist for the American Cancer Society Campaign (Southeastern Michigan Division); for the Detroit Grand Opera Association; for the Detroit Public Library and the Women's City Club. In addition to her present duties at the museum Mrs. Peck is Publicity Director of the Huron-Clinton Metropolitan Authority.

Adolph S. Cavallo, of the Education Department, who was granted a leave of absence for graduate work at Harvard University, obtained his Master of Arts degree this year. His position during his period of absence was filled by Marvin Schwartz.

(d) Publications by the Staff

BOOKS AND CATALOGUES:

Grigaut, P. L., *The Arts of the Ming Dynasty*.

Grigaut, P. L. *Venice 1700-1800 . . .* (sections on Graphic Arts and Decorative Arts).

Richardson, E. P. *Venice 1700-1800, an Exhibition of Venice and the Eighteenth Century*.

Richardson, E. P. *Forewords to the following*: 1952 Exhibition for Michigan Artist-Craftsmen; Arts of the Ming Dynasty; Annual Exhibition for Michigan Artists; Exhibition of Oil Paintings by Hughie Lee-Smith.

Weibel, A. C. *Two Thousand Years of Textiles*. Published for the Detroit Institute of Arts by Pantheon Books, Inc., New York, 1952.

Weibel, A. C. *The Art of the Weaver*. (Article in *The Book of Knowledge, The Children's Encyclopedia*.) Grolier Club, New York, v. 15, p. 5468-5480.

Weibel, A. C. *2000 Years of Tapestry Weaving*, a Loan Exhibition, Hartford, Wadsworth Atheneum, 1951.

PERIODICAL ARTICLES:

Bostick, W. A. Folders and bulletins used by museums for promotional purposes: The Detroit Institute of Arts. *Midwest Museums Quarterly*, v. 12, no. 4, Oct. 1952, p. 10.

Cavallo, A. S. Stage design workshop at the Detroit Institute of Arts. *Museum News*, v. 29, Feb. 1, 1952.

- Cavallo, A. S. Window displays by the Detroit Institute of Arts. *Icom News*, v. 5, no. 1, Feb. 1952.
- Grigaut, P. L. Ming dynasty redeemed in Detroit. *Art Digest*, v. 26, no. 14, Apr. 15, 1952, p. 8.
- Grigaut, P. L. Art of the Ming Dynasty. *Archaeology*, v. 5, no. 1, Mar. 1952, pp. 11-13.
- Grigaut, P. L. The Arts of the Ming Dynasty. *Connoisseur*, v. 130, Nov. 1952, pp. 141-144.
- McGonagle, W. A. Summer Workshops, The Detroit Institute of Arts. *Art Education Alumni Association Newsletter*. Fall 1952, pp. 4-5.
- Page, A. F. The value of art. *Michigan Educational Journal*, v. 29, no. 7, Feb. 1952, pp. 376-377, 379.
- Page, A. F. Book review: John I. H. Baur, *Revolution and tradition in modern American Art*. *Art Quarterly*, v. 15, Spring, 1952, pp. 90-91.
- Richardson, E. P. A Note on the Attribution of a Relief of the Nativity. *Art Quarterly*, v. 15, Spring, 1952, pp. 67-72.
- Richardson, E. P. "The Checker Players" by George Caleb Bingham, *Art Quarterly*, v. 15, Autumn, 1952, pp. 251-256.
- Richardson, E. P. When Genius was Frivolous. *Art News*, v. 51, no. 6, Oct. 1952, pp. 26-30, 55.
- Richardson, E. P. Book Reviews: *Index of American Design; American Folk Decoration; Pictorial Folk Art from New England to California*, reviewed in *Journal of American Folklore*, v. 65, Oct-Dec., 1952, pp. 432-33; Lloyd Goodrich, *John Sloan*, 1952, in the *American Quarterly*, Summer 1952, pp. 187-88.
- Robinson, F. W. Silversmiths of Early Detroit, *Bulletin of the Detroit Historical Society*, v. 9, Nov. 1952, pp. 5-8.
- Weibel, A. C. Book Reviews: Gaston Wiet, *Soieries Persanes*, reviewed in *Artibus Asiae*, v. 14, 1951, pp. 260, 263; Richard Bernheimer, *Wild Men in the Middle Ages*, Cambridge, Mass., 1952, in the *Art Quarterly*, v. 15, Autumn 1952, p. 274; Richard Ettinghausen, *The Unicorn*, 1950, in the *Art Quarterly*, v. 15, Autumn 1952, pp. 275-276.

(e) Museum Conferences

During the year 1952 Mr. Richardson attended meetings of the Council of the American Association of Museums in New York (February) and Minneapolis (May). The Director was also one of the speakers at the College Art Association meetings in New York in January and at the meeting of the American Federation of Arts at Minneapolis in May.

Miss Payne, Messrs. Bostick, Robinson, McGonagle and Schwartz also attended the annual meeting of the American Association of Museums in Minneapolis. Misses Payne and Harriman, Messrs. Woolfenden, Page and Cavallo attended the Ninth Annual Conference at the Educational Film Library Association in Chicago in July. Mr. Woolfenden was present at the UNESCO Seminar on Museum Education held at the Brooklyn Museum in October, and Miss Payne attended the Second International Film Festival at Hunter College in November. Messrs. Bostick and Robinson attended in October the Silver Anniversary Meeting of the Midwest Museums Conference in Milwaukee, Wis. The Art Museum Directors Meeting was held in Detroit in May.

Mrs. Custer attended the annual conference of the American Library Association in New York City. Visits were made to the leading art libraries, where discussions of technical library problems were held. Mrs. Custer also attended the two semi-annual meetings of the Michigan Regional Group of Catalogers

and at the fall meeting was elected for a three-year term to the Board of Directors of the Group.

(f) Expertises by the Staff

This aspect of our activities has become in recent years one of the major functions of the curatorial staff. In 1952 nearly eleven hundred objects were brought to the Institute by Detroit citizens for expertizing. All sorts of works of art, ranging from European arms and armors to American Indian relics and old masters, have been examined and commented upon by the curatorial staff. In addition a number of inquiries pertaining to art matters were answered by letters, while a still larger number of problems have been solved by telephone, usually after a great deal of research.

(g) Public Relations

The extent to which museum activities were publicized in the local and national press is graphically shown by the fact that in 1952, 1,512 articles containing 15,008 column inches appeared. This was a gratifying increase over the 671 articles containing 8,535 column inches which were printed in newspapers and magazines during 1951.

G. CARE OF THE COLLECTIONS

The following works of art received care in 1952:

Hobbema, *A Woody Landscape with Cattle*. Old, darkened varnish removed.

Some damages in the sky repaired.

Lippi, *Madonna and Child*. Old varnish and other extensive repaints removed; restoration still in progress.

Gros, *Murat Defeating the Egyptian Army at Aboukir*. This canvas had been enlarged by the artist with two strips at either end. The juncture of these additions had opened up in such a way that, in order to safeguard the painting, it was necessary to transfer it to a new canvas.

Minelli, *St. John the Baptist*. This important figure had been removed from exhibition some years ago because of the extensive disintegration apparent in some parts of the statue. This disintegration, however, was confined to an old and very bad restoration of the statue made at some time in the past, after it had apparently fallen off its base and broken into several fragments. The old restorations were removed, the sections of the statue put back together again properly, some missing chips and portions were restored.

Cranach, *Pietà*. After the transference to a new panel, mentioned in last year's Report, the surface of the paint film was cleaned and small damages along the cracks (which had necessitated the transfer) were restored.

Durand, *Monument Mountain, Berkshires*. Transfer to a new canvas was completed.

Jan van der Heyden, *A View of Delft*. Transfer to a new panel was completed, the surface of the paint film cleaned, small paint flakings repaired.

Bingham, *The Trappers' Return*. Tear in canvas repaired; canvas relined.

Frans Hals, *Portrait of a Man*. Disintegrated varnish removed, new varnish applied.

As will be seen from the above list, the problems of care and restoration that arose this year were serious and urgent. Most were rather major operations and, I am happy to say, all were successful. Special credit should be given to Mr. William Suhr for his work on the paintings and Mr. Joseph Ternbach for the restoration of the terra cotta statue by Minelli.

Respectfully,
ARTS COMMISSION
EDGAR B. WHITCOMB
President

MRS. EDESEL B. FORD
K. T. KELLER
ROBERT H. TANNAHILL
Commissioners

E. P. RICHARDSON
Director
WILLIAM A. BOSTICK
Secretary

ANNUAL REPORT OF THE FOUNDERS SOCIETY

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART
FOUNDERS SOCIETY

LADIES AND GENTLEMEN:

The gifts received during 1952 did not top our record-breaking total for 1951 of \$432,555.68. However, the total of \$302,640.66 for 1952 is a substantial one and indicates the continued interest of our members in the growth of the Detroit Institute of Arts and its philanthropic assistant, the Detroit Museum of Art Founders Society.

As usual, many of the gifts to the Society were not in works of art but were nevertheless essential in meeting needs that could not be covered by the City's tax-supported budget. Gifts of this type for 1952 made up \$99,672.91 of the total gifts. Perhaps we should point out that the Mayor, Common Council and City Budget personnel have been most sympathetic and helpful toward our maintenance problems. Many members of the city government have gone out of their way to express their interest in the museum program and their sincere desire that everything possible be done in the way of help from taxes. The city appropriation for instance for the 1952-53 fiscal year was \$507,569, of which \$77,200 was appropriated toward a building renovation program that will take three quarters of a million dollars to complete. However, the city budget definitely has its limitations since Detroit's tax-source is principally from real estate taxes within the Detroit city limits. The Institute of Arts serves an area much larger than this and it seems justifiable that a fair portion of the Founders gifts goes every year toward operating expenses rather than for works of art. Nevertheless the main purpose of the Founders Society is to build up the collections and the fact that \$202,967.75 valuation in this category was added in 1952 is ample proof that the Society is well aware of its primary function.

The gifts to the museum by our generous friends and the purchases from our invested funds have made 1952 a very good year.

Our aim, in developing the collection, is this. The collections of this museum cover the whole history of mankind. They are important (a) because of their wide, systematic range, (b) because of the distinction of certain great sections. In building up such a collection it is wise to have both these factors in mind and to endeavor (a) to fill serious gaps in our series and (b) to build where we are strong, in order to keep our notable sections to the forefront. The additions of this year help toward both aims.

One of our outstanding galleries is that of the European Baroque (No. 1). Mr. Leslie H. Green's gift of a great picture, *Judith and Holofernes* by the greatest woman artist of the 17th century, Artemisia Gentileschi, adds a most dramatic and powerful picture to this great room.

In the English XVIII Century gallery (No. 2) Mr. and Mrs. Norman H. Jordan continued their work of the past two years—the creation of a distinguished collection of Wedgwood ceramics.

For the French XVIII Century gallery (No. 3) we acquired through the Kanzler Fund a superb gilt bronze wall clock signed by Caffieri, and a medallion portrait by Nini, the gift of James H. Hyde of New York.

Gallery 8 has become a very interesting gallery of the small paintings and sketches of the Italian baroque period. The addition of the extraordinary group of three sketches (*bozzetti*) by the greatest Italian sculptor of the XVII century, Gian Lorenzo Bernini, which we were fortunate enough to acquire through the Ralph H. Booth Fund, will make it a room that other museums may well envy.

For our Early Renaissance galleries we were given by Mrs. Lillian Henkel Haass a beautiful miniature altarpiece, by the rare and interesting Florentine painter of the late XV century, Bartolommeo di Giovanni; and by Mr. and Mrs. Trent McMath, two panels by the North Italian painter, Gaudenzio Ferrari.

The Dutch painting galleries were enriched by a nobly restrained *Portrait of a Man* by Frans Hals, the bequest of the late Walter O. Briggs, a benefaction which raised to four the number of paintings by Hals in our museum. In addition Mr. and Mrs. E. Raymond Field gave us the delightful early XVII century *Landscape* by Pieter de Neyn, which had been for many years on loan to that section. Dr. W. R. Valentiner gave us interesting pictures by David Teniers the Younger, Jan Porcellis the marine painter, a still life by the rare Strassburg artist Sebastian Stoskopf, influenced by Rembrandt, and a spirited sketch by Horace Vernet.

Our collection of tapestries was enriched by notable gifts. Mr. and Mrs. William A. Fisher gave us a handsome Brussels tapestry by Pieter van den Hecke, of the late XVII or early XVIII century, representing *The Triumph of the Gods, with Venus and Neptune*. Mr. and Mrs. A. J. Fisher gave us a large and important Brussels tapestry, with a design representing a peasant festival, after Teniers, and a French XVII century tapestry, representing *Adam and Eve after the Fall*, which has the greatest historical interest of showing what the Gobe-

lins tapestry weavers were producing before King Louis XIV took over the support of the factory.

We received some delightful XVIII century European silver, glass and porcelain from Mr. Robert H. Tannahill.

Mrs. Sidney D. Waldon, formerly of Detroit, gave us a fine group of Spanish walnut and English oak furniture of the early XVII century; and Mr. and Mrs. J. Bell Moran gave us an Italian walnut table and a Jacobean oak cupboard.

Mr. and Mrs. Herbert V. Book added a group of Indian and Persian rugs and silks to our Islamic collection.

The Friends of Polish Art gave us the two best European miniatures of the XVIII century that have come into our collection, representing members of the Poniatowski family.

The Print Department received two notable gifts—a portfolio of etchings of the great French romantic, Meryon, given by Mr. Christian H. Hecker, and a splendid series of XX century prints, given at various times throughout the year by John S. Newberry, Jr. Most helpful gifts were also received from Charles A. Feinberg and Mrs. John W. Watling.

Our Twentieth Century collections were enriched by fine gifts of paintings and sculpture: a painting by André Masson (French) given by W. Hawkins Ferry; two works of Morris Graves (American) given by the Friends of Modern Art and Robert H. Tannahill; and works by Giacometti (Italian) and John Piper (English), given by the Friends of Modern Art; I. Rice Pereira (American), bought from the Kamperman Fund; Kenneth Davies (American) given by Lawrence A. Fleischman; and Ramos Martinez (Mexican) from the Edna Burian Skelton Fund.

For our collection of the living artists of Detroit and Michigan we acquired through prizes donated by members of this Society four paintings and one print from the Michigan Artists Exhibition, a pottery tea set and a rug from the Michigan Craftsmen's Show. We also purchased the set of Festival Ware by John Foster.

This leads to the subject of our gallery of the arts of early Detroit and the old St. Lawrence French culture. This year was notable for many gifts of great interest both historically and artistically, of silver, glass, miniatures, furniture and other objects. The objects themselves are too numerous to list. Let us therefore thank the donors who have given cherished family heirlooms or have given us funds to buy things in order to tell the story of this city and region, as it is recorded in works of art. We owe sincere thanks to Miss Rebecca L. Crittenden; to Marygrove College; to Miss Alice Tucker, of Mount Clemens; to Miss Marion North Willcox, of Marshall; to Mr. W. T. Berthelet of Milwaukee; to Mr. and Mrs. Edward K. Field; to Mr. and Mrs. Howard Ladue; to Mrs. Michael W. Freeman. From the Gibbs-Williams Fund also we purchased one great rarity, a map of Detroit in 1763 or 1764, made by Col. John Montresor, and two important pieces of Quebec furniture.

Finally, our collection of American art, taking paintings and decorative arts

together, is now, we believe, the most representative in the middle west. In this field we bought, from the Gibbs-Williams Fund, a very distinguished picture by John Singleton Copley, a *Head of a Negro*, and Mr. D. M. Ferry, Jr. gave us two small still lifes by Charles Willson Peale which, we have reason to believe, are probably the earliest extant American still life paintings.

In the XIX century sections the outstanding gifts were a masterpiece of the romantic period, *The Checker Players*, by George Caleb Bingham, given by Mr. D. M. Ferry, Jr.; and the dignified and impressive *Standing Lincoln* by Augustus Saint-Gaudens, the gift of Mrs. Walter O. Briggs.

Among the additions to our American decorative arts, chief place is taken by the pewter given by Mr. Robert H. Tannahill, but there were also a variety of purchases made from the Gibbs-Williams Fund.

The additions to the Oriental Galleries were few in number but fine in quality. Chief was perhaps the Chinese gilt bronze of the Ming Dynasty, representing the war god *Kuan-ti*, purchased from the Ming Exhibition by the income of the L. A. Young Fund. Mr. Carl F. Clarke also gave us an engaging set of *Pu tai* figures of the Chinese god of luck. Mr. K. T. Keller gave us an exceptional Ming jade and a group of Ming porcelains, and Mr. Allan F. Gerdau a group of early bronzes. In general the advance of the Oriental collection was hampered by lack of funds.

It was, however, a year which we can look back upon with pride in what was accomplished, and with gratitude for the generosity and public spirit of those who made it possible.

During 1952, membership solicitation activity brought in 298 new members compared with 228 in 1951, with initial dues of \$3,112. A total of \$28,272 was received in membership contributions in 1952, an increase over the \$27,538 received in 1951. During 1952 various causes such as resignation, non-payment of dues, death, etc., removed 172 names from the membership rolls for a net increase in memberships of 126. Mrs. Mackey and her committee were busy throughout the year with membership teas and other activities to interest persons in the Founders Society. The results of this solicitation were 54 new members with initial dues of \$620. In addition we conducted a direct mail membership campaign that brought in 104 new members with initial dues of \$1,005. All these new members are included in the 298 total for the year.

At the annual meeting of the corporation of January 28, 1952, Mrs. Lillian Henkel Haass, Dr. George Kamperman and Alvan Macauley, Jr., were elected to succeed themselves as trustees for the term ending December 31, 1955.

Mr. James S. Holden was elected trustee at the meeting of April 12, 1952.

The Mayor appointed Mr. Edward Rothman for a four-year term ending December 31, 1955 to fill the vacancy created by the resignation of Miss Sarah Sheridan.

The following officers were elected at the trustees meeting immediately following the annual meeting: Mrs. Lillian Henkel Haass, President, Dr. George Kamperman, Vice-President, and Alvan Macauley, Jr., Treasurer.

The following committees were appointed by the President:

Nominating: Messrs. Ferry (Chairman), Kanzler and Newberry

Friends of Modern Art: Mr. Newberry (Chairman)

Membership: Mrs. Mackey (Chairman)

Library: W. Hawkins Ferry (Chairman)

Publications sales continued an upward trend with \$17,607.90 being received from gross sales of all types of publication material. In addition we have in stock about \$5,250 worth of saleable material. During the year \$15,802.96 was spent for publication expenses, including sales material, promotion and salaries.

The first comprehensive history of textiles in the English language, *Two Thousand Years of Textiles* by Mrs. Adèle C. Weibel, Curator Emeritus of Textiles, was published in cooperation with Pantheon Books and the generous \$25,000 assistance from the Kresge Foundation. The book appeared in an edition of 2,000 in early November and by the end of December about 500 copies had already been sold at a retail price of \$20 each.

Mr. Kanzler's helpfulness in building up the general endowment fund and attracting other gifts for the museum was again evident in 1952. By the end of the year the fund had reached \$25,533.25, with the larger gifts coming from the following donors:

Edward A. Sumner Bequest.....	\$5,196.75
Mrs. Standish Backus.....	3,015.00
Mr. B. D. McIntyre.....	1,667.00
Mr. C. S. McIntyre.....	1,000.00
Campbell-Ewald Co.	1,000.00
Mr. Douglas F. Roby.....	1,000.00
Mrs. Alvan Macauley, Sr.....	837.50

Mr. Kanzler was also influential in soliciting a gift of \$6,750 for the establishment of the Mary Martin Semmes Fund.

In 1952 the society received a total of \$198,471.61 in cash income which compares with 1950 and 1951 as follows:

	1949	1950	1951
Income from invested funds	\$ 22,986.24	\$ 30,568.28	\$ 32,696.82
Membership dues, contributions, etc....	153,299.18	203,075.14	165,774.79
Total Cash Income	\$176,285.42	\$233,643.42	\$198,471.61

Out of the total of \$173,214.42 disbursed, \$82,818.44 was for the purchase of works of art and was so spent.

The Major Benefactors' roll with names engraved in marble was erected in the Great Hall during 1952. The names appearing on the roll are: Ralph H. Booth, Mrs. Ralph H. Booth, Dexter M. Ferry, Jr., Mr. and Mrs. Alfred J. Fisher, Mr. and Mrs. William A. Fisher, Edsel B. Ford, Mrs. Edsel B. Ford, Mrs. Lillian Henkel Haass, Mr. and Mrs. Ernest Kanzler, Robert H. Tannahill, William R. Valentiner, Edgar B. Whitcomb, and Mrs. Anna Scripps Whitcomb.

During the year Mrs. Standish Backus, Mr. Harvey S. Firestone, Mr. Chris-

tian H. Hecker, Mr. W. H. McPharlin and Mr. Edward A. Sumner were added to the Benefactors' roll. Mr. and Mrs. Norman D. Jordan and Mary Martin Semmes were enrolled as Fellows.

A questionnaire was circulated among Founders Society members to determine their reaction to the museum's program and determine interest in various lecture courses which the Education Department would give for Founders members. The response seemed to indicate that the members were very satisfied with the museum's program, welcomed the idea of lecture courses for the members and considered the Michigan Artists Exhibition the most interesting show presented during the year.

The Society ventured into a rather new field in 1952 — the sponsoring of art films for which there was an admission charge. During January "Pictura — An Adventure in Art" and in December "Leonardo da Vinci" were co-sponsored with the producer of the films — Pictura Films Corporation. The first movie did not result in any profit for the Society but the second one was quite successful and netted over \$800 for the Society by attracting an attendance of around 5,500 persons.

We believe that our partnership with the city in operating a very successful art museum is an ideal one since the combination of public and private support encourages a much wider feeling of participation and responsibility. With this dual source of support the museum continues to grow and to make itself increasingly indispensable to the everyday life of the great Detroit community.

Respectfully yours,

LILLIAN HENKEL HAASS
President

WILLIAM A. BOSTICK
Secretary

ACCESSIONS

JANUARY 1, 1952 TO DECEMBER 31, 1952

PAINTINGS

M. Molotoff taking Morning Walk aboard the Queen Elizabeth by Ludwig Bemelmans, American contemporary. Watercolor. Gift of the Merrill Fund.

The Checker Players by George Caleb Bingham, American (1811-1879). Gift of Dexter M. Ferry, Jr.

Head of a Negro by John Singleton Copley, American (1738-1815). Gift of the Gibbs-Williams Fund.

Three Deer Resting on Straw by Charles Culver, American contemporary. Water color. Gift of Dr. and Mrs. George Kamperman.

The William Collier House by Charles Culver, American contemporary. Water color. Gift of Mr. and Mrs. Wright Collier.

Red-Faced Goose by Charles Culver, American contemporary. Winner of the Mrs. Owen R. Skelton Prize.

The Sword by Kenneth Davies, American contemporary. Gift of Mr. and Mrs. Lawrence A. Fleischman.

The Forlorn Cavalier by W. N. Davis, American, active third quarter 19th Century. Gift of Mr. and Mrs. James O. Keene.

Portrait of William Berthelet by Robert S. Duncanson, American, 1821-1872. Gift of W. T. Berthelet, Milwaukee, Wisconsin.

Portrait of Henri Berthelet attributed to Robert S. Duncanson. Gift of Miss Mary Stratton, Milwaukee, Wisconsin.

The Espalier Pear by Sali Frantz, American contemporary. Gouache. Winner of the David B. Werbe Memorial Prize.

Two oil sketches by Joseph Gies, American (1859-1935). Gift of Mrs. H. Hawley.

Six studies of chalices by Morris Graves, American contemporary. Water color. Gift of Robert H. Tannahill.

Portrait of Sanford Gifford by George P. A. Healy, American (1813-1894). Gift of Merrill Fund.

The Coast of Maine by Joseph A. Hekking, American, active 1870-1885. Gift of Percy K. Loud.

The Sentinel by Fred W. Henrich, American (1865-1929). Watercolor. Gift of William H. Thomson.

Three Peaches by Yasuo Kuniyoshi, American contemporary. Gift of Dr. and Mrs. Steven VanRiper.

Still Life – Fruit and *Still Life – Fruit and Flowers* by Charles Willson Peale, American (1741-1827). Gift of Dexter M. Ferry, Jr.

Bright Beyond by I. Rice Pereira, American contemporary. Gift of Dr. and Mrs. George Kamperman.

The Victorious by Robert V. Quigley, American contemporary. Winner of the John S. Newberry Prize.

Parade Hill, South, by Constance Richardson, American contemporary. Winner of the Museum Collection Prize and the Palette and Brush Club Prize.

Eagle Owl by Benjamin Rowland, Jr., American contemporary. Watercolor. Gift of John S. Newberry, Jr.

Idyll in Mexico by Zoltan Sepeshy, American contemporary. Gift of Mrs. Isadore Levin.

Detroit River, Night by John A. Wedda, American contemporary. Gift of the estate of Kenneth McCarren.

Landscape, attributed to Robert W. Weir, American, 1st half 19th Century. Gift of Mrs. Sarah Fagan.

The Gun by Richard Wilt, American contemporary. Watercolor. Gift of Robert H. Tannahill.

Thomas Faulkner Abbott, American (Detroit), about 1840. Miniature on ivory. Gift of Mr. and Mrs. Howard Ladue.

Portrait of a Man, American, about 1840. Watercolor. Gift of the estate of Lewis E. Williams.

Portrait of Marie Elizabeth Parent (Mrs. Joseph Rolette Berthelet), American, 19th Century. Gift of W. T. Berthelet, Milwaukee, Wisconsin.

Portrait of Joseph Rolette Berthelet, American, 19th Century. Gift of W. T. Berthelet.

Portrait of Louis Benjamin Berthelet, American, early 19th Century. Gift of W. T. Berthelet.

Portrait of a Gentleman by Frans Hals, Dutch (1585-1666). Bequest of Walter O. Briggs.

Dune Landscape by Pieter de Neyn, Dutch (1597-1639). Gift of Mr. and Mrs. E. Raymond Field.

Marine by Jan Porcellis, Dutch (ca.1584-1632). Gift of Dr. W. R. Valentiner.

Holiday Huts at Portland Bill by John Piper, English contemporary. Gouache. Gift of The Friends of Modern Art.

The Artist and His Hunting Dogs by David Teniers the Younger, Flemish (1610-1690). Gift of Dr. W. R. Valentiner.

The Three Ages of Man attributed to François Gérard, French (1770-1837). Gift of Mr. and Mrs. J. Bell Moran.

Seeded Earth by André Masson, French contemporary. Gift of W. Hawkins Ferry.

Napoleon at the Bridge of Lodi by Horace Vernet, French (1789-1863). Gift of Dr. W. R. Valentiner.

Head of the Virgin, French, School of Southern France. Middle 15th Century. Gift of Mr. and Mrs. Ernest Kanzler.

Andrew Poniatowski; Stanislaus Poniatowski, French (?), 18th Century. Miniatures on ivory. Gift of the Friends of Polish Art.

Still Life by Sebastian Stoskopf, German (Strassburg), 1597-1657. Gift of Dr. W. R. Valentiner.

Adoration of the Christ Child by Bartolommeo di Giovanni, Italian (active 1480-1510). Gift of Mrs. Lillian Henkel Haass.

Two Predella Panels of Angels with Musical Instruments by Gaudenzio Ferrari, Italian (1484-1549). Gift of Mr. and Mrs. Trent McMath.

Judith and Holofernes by Artemisia Gentileschi, Italian (1597-1651). Gift of Leslie H. Green.

Attacando (Attacking) by Ramos Martinez, Mexican (1875-1946). Gift of Mrs. Owen R. Skelton.

SCULPTURE

Boar's Tusk, African (Belgian Congo), Pigmy Tribe (?), late 19th or early 20th Century. Gift of K. T. Keller.

Group of two Female Figures, wood, with traces of gesso and paint. African (Gabun), 19th Century. Anonymous gift.

Abraham Lincoln, bronze, by Augustus Saint-Gaudens, American (1848-1907). Gift of Mrs. Walter O. Briggs.

Stool, terra cotta, Central American (Panama), Pre-Columbian. Gift of Mrs. Russell A. Alger.

Figure of Kuan-ti (?), gilt bronze, Chinese, Ming. Gift of the L. A. Young Fund.

Sixteen Figures of Pu-Tai, various materials. Chinese, Late Ming and Ch'ing Dynasties. Gift of Carl F. Clarke.

Sleeve Weight, jade, Chinese, Ming. Gift of K. T. Keller.

Buddha, bronze, Chinese, 19th Century, Ch'ing. Gift of Carl F. Clarke.

Portrait Medallion of Pierre Berthevin, terra cotta, by Jean Baptiste Nini, French (1717-1786). Gift of James H. Hyde, New York.

Two Terra Cotta Bozzetti: *Triton with a Shell* and *Triton with a Sea Serpent*, by Cavaliere Giovanni Lorenzo Bernini, Italian (Rome), 1598-1680. Gift of the Ralph H. Booth Fund.

Model of the Chair of St. Peter, terra cotta, by Cavaliere Giovanni Lorenzo Bernini, and Workshop, Italian (Rome), 1598-1680. Gift of the Ralph H. Booth Fund.

Man Crossing a Square on a Sunny Morning, bronze, by Alberto Giacometti, Italian contemporary. Gift of The Friends of Modern Art.

Three Netsuke, bone and wood, Japanese, 19th Century. Gift of the estate of Lewis E. Williams.

Ancestral Figure, wood, New Guinea (Sepik River). Anonymous gift.

Capital, carved white marble, Roman, Imperial Period, 1st-3rd Century A.D. Gift of the Italian Government in honor of the 250th Anniversary of the Founding of Detroit, and of Alphonse Tonti, the co-founder of the City.

Carved Prow Head, Solomon Islands. Anonymous Gift.

ARMS AND ARMOR

Axe, African (Belgian Congo), Pigmy Tribe (?), late 19th or early 20th Century. Gift of K. T. Keller.

Polished Grooved Stone Axe, Indians of North America. Gift of Frank McDonald.

Morion, combed helmet of hammered steel, German (Nuremberg), c.1590. Gift of the William H. Murphy Fund.

BRONZES

Wine Vessel (*yu*), Chinese, early Chou. Gift of Allan Gerdau, New York City.
Mirror, bronze, Chinese, T'ang. Gift of W. R. Valentiner.

GLASS

Amethyst Glass Bowl, American (Mantua), 1st quarter 19th Century. Gift of The Gibbs-Williams Fund.
Decanter, blown clear glass. American (Middle West), about 1830. Gift of John A. Dalrymple.
Bank, clear glass, American (Sandwich), middle 19th Century. Gift of the Gibbs-Williams Fund.
Witch Ball, American (Mt. Clemens, Michigan), middle 19th Century. Gift of Miss Alice Tucker, Mt. Clemens, Michigan.
Glass Cane, American, late 19th-early 20th Century. Gift of Ralph Sloan.
Tall Goblet or Large Ceremonial Wine Glass, English, 1st half 18th Century. Gift of Robert H. Tannahill.
Wine Goblet, English (?), late 18th Century. Gift of Miss Marion North Willcox.
Pokal, German, 18th Century. Gift of Charles E. Feinberg.
7 pieces German and Bohemian glass, 18th Century. Gift of Frederick Stearns.
Goblet, Italian (Venice), 18th Century. Gift of Julius Carlebach.

JEWELRY

Pair Silver Cuff Links, American, late 18th Century. Gift of Mr. and Mrs. Howard Ladue.
Necklace and Pair of Earrings, by Greta Pack, American (Detroit), contemporary. Gift of Margret Craver.

PUPPETRY

Puppet Collection (295 pieces) of the late Paul McPharlin, including marionettes, hand puppets, shadow puppets, rod and string puppets, and miscellaneous parts. Gift of Mr. and Mrs. W. H. McPharlin and Mrs. Paul McPharlin.
Wooden half figure of a man (probably from a rod and string puppet), French, 18th Century. Gift of Paul L. Grigaut.
6 Puppets, Italian (Venetian), 18th Century. Gift of Miss Helen Reisdorf in memory of her brother, Jack L. Reisdorf.

DRAWINGS

Bird with Offspring, brush and ink, by Morris Graves, American contemporary. Gift of The Friends of Modern Art.
Mother and Child and *Milking*, by Arthur William Heintzelman, American contemporary. Gift of Charles E. Feinberg.

MAPS

Map of Detroit and its Environs (ab. 1763), watercolor, by John Montresor, English, 1736-1799. Gift of the Gibbs-Williams Fund.

DECORATIVE ARTS

Painted Wooden Box with Cover, American (Pennsylvania), 18th Century. Gift of the Gibbs-Williams Fund.

CLOCKS AND WATCHES

Gilt Bronze Clock, by Jean-Jacques Caffieri, French, 1725-1792. Gift of Mr. and Mrs. Ernest Kanzler.

MISCELLANEOUS

Collection of archaeological and ethnological material. Gift of Marygrove College.
Collection of Egyptian Antiquities. Gift of Dr. Robert W. Gilman.
2 Daguerreotypes, American. Gift of Mrs. Jessie Field Campbell.

Silhouette of Colonel Elijah Roberts, by Louisa de Hart, American, active early 19th Century. Gift of Mr. and Mrs. James O. Keene.
Bronze medal to commemorate the West Point Sesqui-centennial. Gift of U. S. Military Academy, West Point.

PEWTER

Whale Oil Lamp, American, 1st half 19th Century. Gift of Mr. and Mrs. Howard Ladue.
Communion Flagon and 2 Plates, by Thomas D. Boardman, American (Hartford, Conn.), before 1825. Gift of Robert H. Tannahill.
Coffee Pot, by Boardman and Hart, American (New York), active 1827-1850. Gift of Mr. and Mrs. Howard Ladue.

SILVER

Serving Spoon, by George Doty, American (Detroit), 1815-1905. Gift of Mr. and Mrs. Edward K. Field.
Tablespoon, by Jean-Baptiste Piquette, American (Detroit), 1781-1813. Gift of Miss Rebecca Crittenden.
Butter Knife, by Charles Piquette, American (Detroit), 1813-1859. Gift of Miss Marian Willcox, Marshall, Michigan.
Teaspoon, by Charles Piquette, American (Detroit), 1813-1859. Gift of Miss Marian Willcox.
Silver Cross by Robert Cruickshank, Canadian (active Montreal), 1774-1807. Gift of Miss Alice Tucker.
Patch Box, English (London), 1774-75. Gift of the estate of Lewis E. Williams.
Silver Tea Set of 4 pieces, by Robert Hennell, English (London), 1786 and 1789. Gift of Mr. and Mrs. Norman D. Jordan.
Salt Cellar, by Samuel Hennell, English (London), 1805-06. Gift of Mr. and Mrs. Norman D. Jordan.
Two-Handled Covered Bowl, by Jacques Bonhomme, French (Paris), 1783. Gift of the estate of Lewis E. Williams.
Beaker, silver-gilt, by J. C. Vealle, French (Paris), 1756. Gift of Robert H. Tannahill.
Bougeoir, French (Paris), 1750-1756. Gift of Robert H. Tannahill.

CERAMICS

Cup and Saucer, American (Philadelphia, Tucker Factory), 1825-28. Gift of the Gibbs-Williams Fund.
Saucer, American (Philadelphia, Tucker Factory), 1825-1828. Gift of the Gibbs-Williams Fund.
Tea Set, 9 pieces, by Robert Diebboll, American (Detroit), contemporary. Awarded the Mrs. Richard H. Webber Prize from Michigan Artist-Craftsmen Exhibition.
Dinner Set, 7 pieces, Festival Ware, by John A. Foster, American contemporary. Winner of Founders Society Purchase Prize in Michigan Artist-Craftsmen Exhibition.
Adam and Eve Plate by Edwin and Mary Scheier, American contemporary. Gift of Mr. and Mrs. David Sutter.
Pillow, Tz'u Chou ware, Chinese, Sung Dynasty. Gift of K. T. Keller.
Rouge Box, Chinese, K'ang Hsi Period. Gift of K. T. Keller.
Vase, Chinese, Ch'ing Dynasty, Yung Cheng Period, 1723-1735. Gift of K. T. Keller.
Pastille Burner or Bank, English (Rockingham), early 19th Century. Gift of the Estate of Lewis E. Williams.
Two Dessert Plates, English (probably Rockingham), early 19th Century. Gift of Mr. and Mrs. Norman D. Jordan.
Jelly Mold Center, Queen's ware, English, Wedgwood, Etruria Period. Gift of Mr. and Mrs. Norman D. Jordan.
Small black Urn, English (Wedgwood), ca.1785. Gift of Mr. and Mrs. Norman D. Jordan.

Plaque, "Apotheosis of a Princess," black jasper background, English (Wedgwood), late 18th Century. Gift of Mr. and Mrs. Norman D. Jordan.

Cup and Saucer, black basalt, English (Wedgwood), late 18th century. Gift of Mr. and Mrs. Norman D. Jordan.

Two Dessert Plates, English (Wedgwood), early 19th Century. Gift of Mr. and Mrs. Norman D. Jordan.

Cache-Pot, French (Sceaux), mid-18th Century. Gift of Robert H. Tannahill.

Cup and Saucer, German (Meissen), ca.1730. Gift of Robert H. Tannahill.

White Glazed Group, German (Meissen), ca.1763. Gift of Robert H. Tannahill.

Cup and Saucer, Italian (Venice), ca.1765. Bequest of Mrs. Margaret I. Gebhardt.

Platter, Italian (Venice), 18th Century. Bequest of Mrs. Margaret I. Gebhardt.

Bowl, New Guinea (Sepik River). Anonymous Gift.

PRINTS

Two etchings: *Workshop and Gateway of Santa Maria* by Samuel Chamberlain, American contemporary. Gift of Charles E. Feinberg.

Summer Day, etching, by Troy Kinney, American contemporary. Gift of Charles E. Feinberg.

Portrait of A. C., linoleum cut, by Liselotte Moser, American contemporary. Winner of the Hal H. Smith Memorial Prize.

Nude on Draped Chair, etching, by John Sloan, American (1871-1951). Gift of Charles E. Feinberg.

The Flight into Egypt (H. 276), etching, by Rembrandt, Dutch (1606-1669). Gift of Mrs. John W. Watling.

The Crucifixion (H. 173), etching, by Rembrandt, Dutch (1606-1669). Gift of Mrs. John W. Watling.

2 etchings: *Turkish Bazaar* and *On London Bridge* by Frank Brangwyn, English (1867-1943). Gift of Charles E. Feinberg.

Standing Nude, lithograph, by Gerald Leslie Brockhurst, English contemporary. Gift of Harold Kaye, New York.

Portrait of James McBey, etching, by Gerald Leslie Brockhurst, English contemporary. Gift of Charles E. Feinberg in memory of Henry Meyers.

2 etchings: *Black Cloak* (Mrs. Paul Mellon) and *Portrait of Charles Carpenter* by Gerald Leslie Brockhurst, English contemporary. Gift of Charles E. Feinberg.

2 etchings: *Man with a Pen* and *A Man of Fifty* by Paul Drury, English contemporary. Gift of Charles E. Feinberg.

Portfolio of 61 Cancelled Mezzotint Engravings by S. Arlent Edwards, English, 20th Century. Gift of William H. Thomson.

7 etchings: *Cranbrook*, *Kenarth*, *Mill Wheel*, *Twickenham*, *Holly Field*, *Twickenham* and *Essex Farm* by Seymour Haden, English (1818-1910). Gift of Charles E. Feinberg.

Pig Ring, etching, by Kenneth Holmes, English contemporary. Gift of Charles E. Feinberg.

The Little Troglydyte, etching, by Augustus John, English contemporary. Gift of Charles E. Feinberg.

2 etchings: *The Water Carriers* and *Perseus* by William E. C. Morgan, English contemporary. Gift of Charles E. Feinberg.

The Artist's Father, etching, by Nathaniel Sparks, English contemporary. Gift of Charles E. Feinberg.

Abstraction, colored stencil, by Jean Arp, French contemporary. Gift of John S. Newberry, Jr.

The Boulevards, colored lithograph, by Pierre Bonnard, French contemporary. Gift of John S. Newberry, Jr.

Horses in the Prairie, soft ground etching, by Edgar Degas, French (1834-1917). Gift of John S. Newberry, Jr.

- Abstract Composition*, colored stencil, by Sonia Delaunay, French contemporary. Gift of John S. Newberry, Jr.
- Human Miseries (Souvenir of Brittany)*, woodcut, by Paul Gauguin, French (1848-1903). Gift of John S. Newberry, Jr.
- Abstract Construction*, colored lithograph, by Fernand Léger, French contemporary. Gift of John S. Newberry, Jr.
- Seated Woman*, etching, by Henri Matisse, French contemporary. Gift of John S. Newberry, Jr.
- 13 etchings: *Saint-Etienne-du-Mont*, *Le Pont-Neuf*, *La Morgue*, *La Pompe Notre-Dame*, *L'Abside de Notre-Dame*, *Le Stryge*, *Le Petit Pont*, *La Tour de L'Horloge*, *L'Arche du Pont Notre-Dame*, *Tourelle de la Rue de la Tixanderie*, *Le Ministère de la Marine*, *La Galerie Notre-Dame*, *Le Pont-au-Change*, by Charles Meryon, French (1821-1868). Gift of Christian H. Hecker.
- Old Cavalier (1896)*, lithograph, by Odilon Redon, French (1840-1916). Gift of John S. Newberry, Jr.
- The Port*, colored lithograph, by Paul Signac, French (1863-1935). Gift of John S. Newberry, Jr.
- Landscape*, colored lithograph, by Jacques Villon, French contemporary. Gift of John S. Newberry, Jr.
- Men on Horseback Carrying Off Women*, etching, by Hans Sebald Beham, German (1500-1550). Gift of Charles E. Feinberg.
- Two Birds*, etching, by Max Ernst, German contemporary. Gift of John S. Newberry, Jr.
- The Two Sisters*, colored etching, by Massimo Campigli, Italian contemporary. Gift of John S. Newberry, Jr.
- 2 lithographs: *Ariadne and Phaedra* and *The Performance*, by Massimo Campigli, Italian contemporary. Gift of the Elliott T. Slocum Fund.
- Woman and Daughter Fleeing*, colored lithograph, by Marc Chagall, Russian contemporary. Gift of John S. Newberry, Jr.
- Que Guerrero*, etching, by Francisco Goya, Spanish, 1746-1828. Gift of John S. Newberry, Jr.
- Head of a Young Woman*, woodcut, by Pablo Picasso, Spanish contemporary. Gift of John S. Newberry, Jr.
- Herzkoenigin*, lithograph, by Paul Klee, Swiss (1879-1940). Gift of John S. Newberry, Jr.
- Not Ending*, etching, by Paul Klee, Swiss (1879-1940). Gift of John S. Newberry, Jr.

FURNITURE

- Wooden Hand Reel or "Niddy-Noddy," American (Vermont?), 19th Century. Gift of Miss Lyda Clark, Ypsilanti, Michigan.
- Marble topped Side Table, Canadian, early 18th Century. Gift of the Gibbs-Williams Fund.
- Nuns' Refectory Table, Canadian, early 18th Century. Gift of the Gibbs-Williams Fund.
- Two Chests, Chinese, early 19th Century. Gift of Mr. and Mrs. David Moreing.
- Court Cupboard, carved oak, English, early 17th Century. Gift of Mr. and Mrs. J. Bell Moran.
- Court Cupboard, English, dated 1685. Gift of Mrs. Sidney D. Waldon.
- Open Bottom Sideboard, English (Jacobean). Gift of Mrs. Sidney D. Waldon.
- Closed Bottom Sideboard, English (Jacobean). Gift of Mrs. Sidney D. Waldon.
- Piano, English (London), about 1790, by Broderip and Wilkinson. Gift of Mrs. Michael Freeman, in memory of Mrs. Eva Pritzker.
- Table, walnut, Italian, 17th Century. Gift of Mr. and Mrs. J. Bell Moran.
- Cassone, Italian (Venice), 17th Century. Gift of Mrs. Byron C. Foy.
- Table, Spanish, 17th Century. Gift of Mrs. Sidney D. Waldon.

WOOD AND WOOD CARVING

- Mask, African (Ivory Coast). Gift of Robert H. Tannahill.
Cylindrical Covered Tobacco Box, African (Madagascar). Gift of Robert H. Tannahill.
Bobbin in form of Human Figure, African (Ivory Coast). Anonymous Gift.
Sarcophagus in form of Horus Hawk, Egyptian, late Empire. Gift of William E. Mansoor.
2 Wood Carvings, Garlands of Flowers, by Grinling Gibbons, English, 1648-1721. Gift of Mrs. Russell A. Alger.
Wood Box for Feathers, New Zealand. Anonymous gift.

COSTUMES AND COSTUME ACCESSORIES

- Child's Dress, shantung silk, American, 19th Century. Gift of Mrs. Jessie Field Campbell through Mrs. Elizabeth Armstrong, Clarkston, Mich.
Shawl, white wool twill, American, third quarter 19th Century. Gift of Mrs. Jessie Field Campbell through Mrs. Elizabeth Armstrong, Clarkston, Mich.
Bonnet and Accessories, American, 19th Century. Gift of Mrs. Jessie Field Campbell.
Wedding Dress, white pongee, American, 20th Century (c.1928). Gift of Mrs. Dudley Newton, in the name of Mrs. Durban Newton, Dobbs Ferry, N. Y.
Fan or Hand Screen, white silk, English (?), 1864. Gift of Mrs. Emma S. Fechner.
Shawl, black linen thread, French, 19th Century. Gift of Mrs. Max Broock.

TEXTILES

- "Mimosa," wool rug woven by Alexander Smith, Inc. Designed by Henri Matisse. Gift of The Arthur Fleischman Carpet Company.
Rug, Persian wool, by Ruben Eshkanian, American contemporary. Gift of The Arthur Fleischman Carpet Company.
Breechcloth, embroidered with beads in floral pattern. Indians of North America, Eastern Woodlands, 19th Century. Gift of Mr. and Mrs. Thomas J. Lough.
Tapestry, *The Elements*, Flemish (Brussels), late 17-early 18th Century. Gift of Mr. and Mrs. William A. Fisher.
Tapestry, after a design by David Teniers. Flemish, late 17th Century. Gift of Mr. and Mrs. Alfred J. Fisher.
Tapestry, *Adam and Eve After the Fall*, French (Gobelins), 17th Century. Gift of Mr. and Mrs. Alfred J. Fisher.
Small Linen Table Cloth, French, early 20th Century. Gift of Mrs. Nelson E. Hicks.
Silk Panel, India, 18th Century. Gift of Mr. and Mrs. Herbert V. Book.
Wool Panel, India, 18th Century. Gift of Mr. and Mrs. Herbert V. Book.
Chalice Veil, Italian, late 17th Century. Gift of Mr. and Mrs. Herbert V. Book.
Apron, on red linen ground, Yugoslavia, 19th Century. Gift of Miss Lyda Clark, Ypsilanti, Michigan.
Cover, thin red satin, embroidered, Near East, 19th Century. Gift of Mrs. Norman Preble.
Tapa Cloth, New Guinea. Gift of Mrs. Madeleine Benton.
Compound silk cloth, blue ground. Persian, 17th Century. Gift of George D. Pratt.
Compound silk twill, blue ground. Persian, 17th Century. Gift of George D. Pratt.
Cloth of gold, Persian, 17th Century. Gift of Mr. and Mrs. Herbert V. Book.
Prayer Rug, Persian, late 18th Century. Gift of Mr. and Mrs. Herbert V. Book.
Silk Rug, Persian, late 18th Century. Gift of Mr. and Mrs. Herbert V. Book.
Blouse, thin lavender taffeta embroidered, Russian, 19th Century. Gift of Miss Lyda Clark.
Cover for Reader's Desk in a Synagogue, Spanish (?), 18th Century. Gift of Mr. and Mrs. Herbert V. Book.

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